

angles

WOMEN WORKING IN FILM & VIDEO

Volume 2 • Number 2 • 1993

The Ballad of Little Jo

CROSS-DRESSING IN THE OLD WEST



BILL FOLEY PHOTO

"I ALWAYS WANTED TO MAKE A WESTERN,
TO REINTERPRET THOSE CONVENTIONS . . .
FROM A WOMAN'S PERSPECTIVE."

— MAGGIE GREENWALD,
DIRECTOR OF "THE BALLAD OF LITTLE JO"

Untold stories

Through her movie, *The Ballad of Little Jo*, Maggie Greenwald shows us that the traditional Western has an entirely different resonance when told from a woman's perspective. There is an audience for this point of view and others not normally expressed in commercial, popular culture, she told writer Pat Aufderheide who reviews the movie and interviews the director on page 6.

Greenwald's movie, along with others, such as Nancy Kelly's *A Thousand Pieces of Gold*, Julie Dash's *Daughters of the Dust*, and Rea Tajiri's *History and Memory*, remind us of the many untold stories of our mothers, grandmothers and great grandmothers. These films inspire us to dig through attics and archives in search of their experiences and truths.

Through literature, art, film and video women from diverse backgrounds are re-creating and re-telling their own stories. We agree with Greenwald that audiences want to see this kind of work. In fact, they seem hungry for it. Consider the popularity of Amy Tan's novel, *The Joy Luck Club*, and the movie adaptation. In a new *Angles* column, "Post-script," Gretchen Elsner-Sommer writes her thoughts about this story of mothers and daughters (page 22).

Canadian filmmaker Dorothy Todd Hénaut documented the creative lives of four Canadian women writers in her film "Firewords." She talks about her work in an interview with Kathryn Presner (page 8).

The annual Women in the Director's Chair Film & Video Festival in Chicago is a good indicator of the volume and variety of works by women available today. Entries for the festival are at a record high — more than 500 for the 1993 event. In-Fin Tuan's report (page 4) offers a sampling of the many good works screened.

The work is out there. Our task is to talk about it, write about it, teach and exhibit it.

SPECIAL ANNOUNCEMENT: Angles will have its first benefit this fall. Great Lakes Film & Video, in conjunction with Women in the Director's Chair, will present a program of nine short works from WIDC's 1993 film and video festival. If you live in the area we hope you will attend. The benefit will be at 7:30 p.m. Nov. 19 at the University of Wisconsin—Milwaukee, Fine Arts Theater, 2400 E. Kenwood Blvd., Milwaukee, Wis. Admission is \$7, \$4 for students. If you are unable to attend, we would gladly accept a donation. The benefit will help Angles expand its readership and bring you more news and articles about women working in film and video.

angles

Editor

ELFRIEDA M. ABBE

Associate Editor

GRETCHEN
ELSNER-SOMMER

Regional Editors: Jill Petzall, St. Louis; Harriet Robbins, Los Angeles. Copy Editor: Dan Sargeant. Editorial Assistant: Tanzy Falck. Contributors: Pat Aufderheide, Peg Master-son, Kathryn Presner, In-Fin Tuan. Cover Design: Jane Kremsreiter.

Advisory Board: Loran Johnson, Third World News-reel; Jeanne Kracher, Women in the Director's Chair; Portia Cobb, filmmaker and Community Media Project; Jackie Tshaka, Black Programming Consortium.

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Angles recognizes the innovative and important contribution women have made and continue to make in the field of film and video. We are committed to bringing readers information and news about the diverse body of work being created by women from all ethnic, cultural and socio/economic backgrounds.

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We are glad to look at video tapes, but will return unsolicited materials only when postage is provided.

●**BRINGING THE NUANCES** of psychology to characters for producers, screenwriters, directors and performers is what psychotherapist Marie-Eve Kielson hopes to do through her new company—Kielson Media Consulting, Winnetka, Ill. She provides consultation on psychological content and character development for scripts.

"I love working with clients...individuals, families and couples," said Kielson. "And I love to go to movies, so I thought this could be a very interesting combination of work for me."

Kielson helped several scriptwriters and an advertising agency sort through the psychological motivation behind characters or clients. "I wanted to be part of the process of developing characters," she said. "I'm not interested in telling them what to write, I'm interested in being part of a team effort to bring something to fruition."

Kielson has a master's degree in guidance and counseling from Northeastern Illinois University and did post graduate work in Gestalt therapy, marriage and family therapy and substance abuse counseling.

In her work with screenwriters, Kielson draws on what she observes in her day-to-day work with people experiencing psychological pain and confusion.

"Many people who come into my office believe that change should take place very quickly. They don't have the concept of what the process is," she said. "I also see that missing in movies, and it impacts people in a lot of different ways."

Kielson is currently working with Chicago screenwriter Angela Murphy-Williams, president of the Chicago chapter of Women in Film on a script, *Yes, No, Maybe*, which revolves around a couple who is unable to make a decision about getting married.

"This script is a good example of how consultants can work with scriptwriters to help validate their product," said Murphy-Williams.

"It's my intention in *Yes, No, Maybe* to show the normal kind of relationships young couples have in today's world, including all the emotional baggage they bring with them to each situation," said the scriptwriter.

"It's interesting how Angela has purposefully defined the female role as one who is vacillating between the '90s woman and the more traditional woman," said the psychotherapist. "She wants to be an actress, yet she is pushing for this marriage."

Kielson and Murphy-Williams work toward expanding each character's past, hoping to relate family-of-origin issues to the current struggle both are having with commitment.

"People in real life often don't understand that a 'normal' relationship involves a certain degree of struggle, but that it is a struggle which can be worked through," said Kielson. Frequently, films don't show that struggle.

For more information about Kielson Media Consulting: James D. Martin & Associates, 708/256-8182.

—Peg Masterson

●**DEEP DISH TV** and just about everybody else is thinking about health care issues these days. The organization will dedicate its 1994 spring season to the topic of health care in America. The series seeks programming on a variety of health topics, including national health care, the insurance industry, women's health, reproductive freedom, the AIDS crisis, holistic alternatives, environmental health, addiction/drug treatment and mental health.

Work in any style or genre is welcome. Deep Dish is also looking for coordinating producers to gather, excerpt and group works by others. For example, Jeanne Kracher from Women in the Director's Chair and an AIDS activist is producing a segment on AIDS in prison.

Those who are interested should send a description of their project. Please don't send tapes. For more information: Deep Dish TV, 339 Lafayette Street, New York, NY 10012.

●**HEALTH CARE IS** also the subject of two new books of interest to self-employed artists and others.

Health Insurance: A Guide for Artists, Consultants, Entrepreneurs and Other Self-Employed, by Lenore Janeczek (\$12.95 plus \$4 for shipping and handling), is available through the American Council for the Arts. For more information: 800/321-4510.

A booklet, *Healing: an Alternative Guide for Artists* (\$5 plus \$1 for postage), lists more than 50 NYC practitioners in diverse medical fields, traditional and alternative, each recommended for the list by an artist. Among the topics covered are acupuncture, the Alexander Technique, massage, movement analysis, psychotherapy, Roling, sports medicine and yoga. The guide was compiled for The Field, a NYC-based organization for people working in the performing and media arts.

For more information: The Field, 161 Avenue of the Americas, 14th Floor, New York, NY 10013. 212/691-6969.

●**WAC IS WATCHING.** The Women's Action Coalition, an open alliance of women committed to direct action on issues affecting the rights of all women, published *WAC STATS: The Facts About Women*, a 64-page handbook filled with pithy statistics on abortion, AIDS, art, government, homelessness, media, menopause, mothers, prison, sex industry, violence, work and more.

The book, in its third printing, is \$5 in bookstores. WAC would like to give copies of the book to women and organizations that cannot afford it. If your group would like to receive a copy, send a brief letter describing yourself or your group and how you would like to use the book. Send it to: Carol Volk, WAC, P.O. Box 1862, Chelsea Station, New York, NY 10011. The WAC Hotline: 212/967-7711.

●**THE WOMEN'S RESOURCE CENTER** is the only place where all women can turn to find comprehensive answers to women-related questions. It helps organizations network and links them with the women they serve.

The center offers a database of women-related organizations; a resource library, including videos and films; a women-owned business file, special events & mailings, and for members, a quarterly newsletter, on-line servicing, mailing lists, labels and meeting space. Membership is \$35 (associate), \$75 (sponsor), \$150 (patron). For more information: The Women's Resource Center of New York, Inc., 2315 Broadway, Suite 306, New York, NY 10024. 212/875-8533. Fax: 212/875-8629.

From unspoken to outspoken

Women's REALities

BY I N - F I N T U A N

The 1993 Women in the Director's Chair International Film and Video Festival at Chicago Filmmakers provided a forum for a wide range of women's work, presenting 81 films from around the world. The films, chosen from



Photo courtesy of Kinetic Inc.

more than 500 entries, represented diverse points of view, subject matter, genres and styles, and examined many different issues.

Special programs were "The Process of Videomaking," featuring Rea Tajiri and Pat Saunders discussing their work-in-progress, *Yuri Kochiyama: Catalyst for Change*, and "Locked In-Locked Out," presented in conjunction with Chicago Legal Aid to Incarcerated Mothers (CLAIM), focusing on issues facing women in prison.

Here's a sampling of the films and videos shown at the festival:

Facade (13 min.) by Martyne Page brings together two women who watch each other from their facing apart-

ment windows, but never meet. It's nicely filmed with tension between the women—one is Asian, the other Anglo.

The Asian woman, apparently having a hard time concentrating on a thesis or

"Prison is the icing on the cake of injustice," said an audience member after a screening of Donna Preece's "Locked In-Locked Out" and other works about issues concerning women prisoners.

project, passes the time sitting at her desk, watching her new neighbor across the way as she moves through her apartment—trying on clothes or greeting a date.

Page uses nice cuts between the two women. Each is aware that the other is watching her. The film ends abruptly and inconclusively when both women are making telephone calls from booths facing one another and come very close to meeting. The idea of women watching each other is a fascinating one as the two women connect on an intuitive level. I wish this had been explored a bit more.

Mrs. Yamamoto Takes a Trip (1 min.) by Maria Michiyo Gargiulo shows the elderly Mrs. Yamamoto as one who wholeheartedly buys

into the negative stereotypes of African-Americans. When Mrs. Yamamoto steps out of a bus in what could be any urban area in the U.S., apparently lost, her imagination takes over. Expecting the worst, she experiences something quite different.

The Potluck and the Passion (21:45 min.) by Cheryl Dunye is hopefully only a short version of a future feature. Dunye's droll humor emerges in this potluck of gender, culture and race. In quasi-documentary style, the guests at a celebration potluck dinner talk directly to the audience about themselves and their expectations at the party.

What's the Difference Between a Yam and a Sweet Potato? (5 min.) by J. Evan Dunlap and Adriene Jenik offers a kitchen full of healthy, hearty and erotic delights. Continuing the food theme, *Pot Boiler* (25 min.) by Jessica Shamash tells a contemporary story of ethnic diversity and the conflicts it brings when families from different cultures are brought together by a marriage. Shamash explores Jamaican and Indian cultures when a mixed couple decide to marry and their parents show

up for the wedding. The special effects are wonderful in this humorous work. *Battle of the Bulge* (30 min.) by Arlene Hazzan Green explores a topic all women can relate to. It's hard not to see and be influenced by all the advertisements with their rail-thin, unblemished and worry-free women who exist only in the imagination of advertising executives. This story of Victoria Wholeness is an example of a woman of the '90s who has it all, except control of her life.

In a program of lesbian films, *A Goat Named Tension* (5:40 min.) by Kate Julia Goodnight is a hilarious look at how not to take anything too literally. Based on an actual classified ad, this short non-traditional narrative demonstrates through various techniques how two women finally get their goat. *Bird in the Hand* (30 min.) by Melanie Nelson and Catherine Saalfeld tempts you with emotions, but never reaches its potential. Simone and Kaya are

Continued on page 21



Photo courtesy of the Video Data Bank

"The Potluck and the Passion."

She said

"I seem to be able to make a career out of doing what I feel like doing, so why not keep doing it? What's corrupting is wanting to be more important. You want to be more arty—you get your identity out of making more money. I get my pleasure, which is far more important to me, out of trying to follow my instincts."

—Jane Campion, director of "The Piano," *The New York Times Magazine*, by Mary Cantwell, Sept., 19, 1993.

"I was talking to the writers, the directors, the producers [at a Women in Film lunch] who are in a position to change things and who aren't hiring women, who aren't re-

specting women. In that speech I was saying, instead of just going after the power, make the trip productive en route to that power. What is the point of seizing that desk, if you're going to have to keep quiet and stay within the confines of that structure, imitating all their mistakes? Wouldn't it be better to have less power or our own independent power structures and be able to redefine how we work and how we accomplish things?"

—Actress Susan Sarandon, *Cineaste*, Vol. XX No. 1, by Roy Grundmann and Cynthia Lucia.



Sally Potter, director of "Orlando," and (left) actor Quentin Crisp as Queen Elizabeth I.

"History is so weighted on the side of women having sons, as if that is in itself some kind of triumph. In many cultures even now, it's considered a subject of despair if a woman has a daughter. And I thought it

would be nice if we could have a daughter at the end of the film [Orlando] in an atmosphere of transcendent celebration."

—Sally Potter, director of "Orlando", *Cineaste*, Vol. XX No. 1, by Pat Dowell

R A N D O M N O T E S

Home to Hanoi

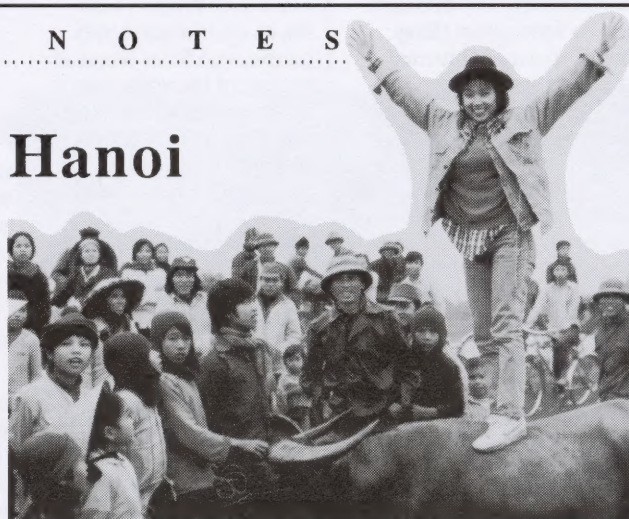
When I first met Tiana Thi Thanh Nga, a refugee from Vietnam, she was making *From Hollywood to Hanoi*, a chronicle of her return to Vietnam, the homeland she had not seen for more than 20 years.

The daughter of a Vietnamese diplomatic family that emigrated to America in 1965, Nga experienced an all-American girl upbringing, while war ravaged her home country and controversy racked the U.S.

Later, using the name, Tiana Alexander, she struggled as an actress in B-movies and in martial arts-inspired videos. In 1988, Nga decided to return to Vietnam despite her family's misgivings. She made more than a dozen trips to Vietnam.

Her first trip was as part of a delegation of Vietnam veterans. The trip convinced her to record her personal experiences and those of survivors in the united Vietnam.

It took five years to get funding, to write, film and edit the documentary which captures her visits to towns, cities and former battlefields across Vietnam. She was reunited with family members, who had been on different sides of the north-south conflict.



Tiana Thi Thanh Nga in "From Hollywood to Hanoi"

"There is a lot of unfinished business in Vietnam we must begin to address," said Nga.

From Hollywood to Hanoi received the best documentary award at the Telluride Film Festival. It was shown at Sundance and the American Film Institute film festivals and opened the Los Angeles Asian Pacific Film and Video Festival.

—Harriet Robbins

Photo courtesy of Friendship Bridge Productions

Cross-dressing in the wild West

"The Ballad of Little Jo" sends myth on (gender) bender

BY PAT AUF DER HEIDE

When *Unforgiven* became a hit a year ago, trendwatchers eagerly heralded a revival of the Western. And although Clint Eastwood's rigorous revisionist take deserved the attention it got, the notion of a flood of far less thoughtful revivals (remember *Young Guns*?) was not necessarily heartening.

But now here comes Maggie Greenwald's *The Ballad of Little Jo*, a film good enough at its core to compensate for its flaws of execution. Human-sized but not a "small film," it's deliberately not epic in anything but the extravagantly excessive scenery of mountainous Montana.

The plot sounds like a paragon of political correctness: the West seen from the viewpoint of the Other. In fact, of several Others. The principal one is Jo Monaghan (Suzy Amis), a society girl turned unwed mother and then rejected daughter. After being kicked out by a cruel dad and leaving her child with her sister, she adopts a male disguise to save her life after a brutal initiation to the West. They call her Little Jo in the plug-ugly mining camp where she turns up. (All of this—but little more—is known about the real Jo Monaghan.)

Jo battles first for survival, then independence, then dignity and love. On the way she befriends a tidy roster of those oppressed in the West: a homesteading Russian family menaced by Eastern land speculators; a Chinese railroad worker in danger of lynching (David Chung); a prostitute (Olinda Turturro) on whom a miner (Ian McKellen) with some very deep ambivalence about women exercises his

hostility; and a young woman hoping for marriage in an unpromising setting (Heather Graham). Almost against her will, Little Jo ends up buddies with a traditionally macho fellow rancher (Bo Hopkins).

Are you wondering whether you haven't already missed this film on PBS? The production values also smack of the wholesome—they are safely splendid except when they show that the budget ran short.

And yet *Ballad* is the kind of film you end up talking about for days afterward. The Western was established early on as a showcase of the alienated hero, and has always served as a metaphor for our civilization and its discontents. This movie takes that notion a step further, making its central characters people who force reconsideration of the white man's world central to the Western myth. Like other recent gender-bending films—*The Crying Game* and *Orlando*—*Ballad* uses the perspective of gender to re-envision the familiar. The problem is set out starkly and promptly: the lovely young woman walking down the road is a slow-moving target for anything from jeers to murder. It's easy to get us to empathize with the protagonist's decision to dress like a man. It's harder to convince us that she can convince anyone else she's a man.

But it's not hard at all to persuade us to see the mining camp from her perspective. The dismay-

ing site of a mountain tent city in autumn, the close-ups of guns, the back-breaking work are nothing compared to the faces and voices Little Jo must confront. Never has facial hair been used so aggressively. A combination of production design, casting, and camera angles makes the male faces that loom before Little Jo particularly ominous, alarming unto the grotesque—even when they smile. Each interaction only underlines Little Jo's need for caution and distance.

The loneliness Little Jo must suffer to survive makes her victory seem Pyrrhic. Gradually the viewer realizes that this brutal division of humanity creates a deep loneliness inside everyone, not just the marginalized.

Just when it seems like Little Jo has worked out an accommodation to a white-man-only world, in comes money. An Eastern cattle company, represented by a man who might as well twirl his mustaches (Anthony Heald), buys up surrounding land and kills

I N T E R V I E W

Maggie Greenwald

Director Maggie Greenwald has emerged out of basic training in both the New York and Los Angeles film production communities to write and direct her own films. *The Ballad of Little Jo* is her third, after *Home Remedy* (with an "anti-yuppie" hero) and an adaptation of noir novelist Jim Thompson's *The Kill-Off*. On the strength of her background and the Little Jo story, she got independent distributor Ira Deutschman at Fine Line—a man who likes an artistic gamble—to put up half the money for the \$4 million production.

The following is what Greenwald—on a film tour stop in Washington, D.C.—had to say about the making of *Ballad*:

"I always wanted to make a Western, to reinterpret those conventions—the rugged individualist carving out their own place—from a woman's perspective. It was a challenge to find the right vehicle. When I read the sketchy history of Jo Monaghan, I realized that I could use it as a premise for a story about a woman searching for her place in the world, and also rework the Western convention.

"I had great support from the producers. It's true that [executive producer] Ira Deutschman was concerned with 'getting rid of excess,' moving the plot along. And some of his suggestions were right on the money. But I also wanted to take time to pay attention to the details.

"I feel that there is a woman's point of view, that women experience life differently than men, just as blacks or Asians also experience life differently from whites—there's a different sensibility, a different way of storytelling. A female sensibility will explore, not just cut to the

anyone who won't sell. Will Little Jo give up her homestead, or stick by her rancher buddy Frank, and refuse at the risk of death? And what's to become of the Chinese itinerant, "Tinman" (David Chung), who now functions, effectively, as her wife?

A man's gotta do what a man's gotta do.

The *Ballad of Little Jo* lingers because the characters are evoked with a credibility that forces us to put down our guns, so to speak, to surrender our cynicism. Greenwald's script and direction leave ample space for the character actors who crowd this film. The casting makes a low bow to theater, where many of the actors (including Amis) have been repeatedly honored. Viewers will recognize Bo Hopkins from *Midnight Ex-*

press, and possibly as well from films and TV programs ranging from *The Wild Bunch* to *The Rockford Files*.

Ian McKellen is, in presskit-speak, "Britain's leading stage actor" and a prominent figure on the U.S. stage as well. He's also a big hit on PBS. David Chung, the Chinese-born actor (*Repo Man*, *Walker*) whose awesome shag is matched by ditto pecs, had almost forsaken acting—no good parts for Asians—by the time Greenwald and Co. found him. Minor characters include Rene Auberjonois, who Altman fans will recognize, and Carrie Snodgrass.

The film's ambition does outreach its execution; Little Jo's male character evolves more as a negative—what he



Suzy Amis as Josephine in "The Ballad of Little Jo"

isn't, i.e. daintily feminine—than what (s)he becomes. The aging of characters is also unconvincing. And the leisureliness of the pace isn't all explained by character development. But the basic notion of the movie easily carries it over its problems.

If Eastwood's highly personal *Unforgiven* was an epic tragedy, the tale of a man caught in his own mythmaking, this is a film about the con-

sequences of that kind of mythmaking for everyone else.

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© 1993 by Pat Aufderheide

chase; there's a focus on feelings, starting from the interior. And if you're focused on detail and process, you'll have a slower pace.

"These points of view are not expressed in our [commercial] popular culture. They're considered non-commercial because they're new [to the marketplace]. But I think we're learning that people are interested, that there is an audience.

"What drew me to the story were the contemporary issues that resonate throughout it. Is it safe to travel alone today? How many women do you know who grow up not afraid of rape? How do the constraints on our behavior make us less than whole? We're all degraded by our socialization, men and women alike.

"But I also felt a responsibility to the time and place, and not just to be politically correct. There are, you will notice, no Indians in the movie. 'A Western without Indians?' one of our producers said. But it would have been striving for political correctness to insert such a character into a mining camp in that era. Also, there are only a couple of black characters, and they're in the background, except for the laundress [Barbara Jean Marsh]; this was the 1860s, when only a few blacks would have been mining gold in the region, and they would have been separate. Oh yes, and a gay publication has accused us of being too heterosexual. You can't address everyone's issues.

"Out of this experience I have come to a clear commitment to make films about women's lives. I think it's time."

—Pat Aufderheide



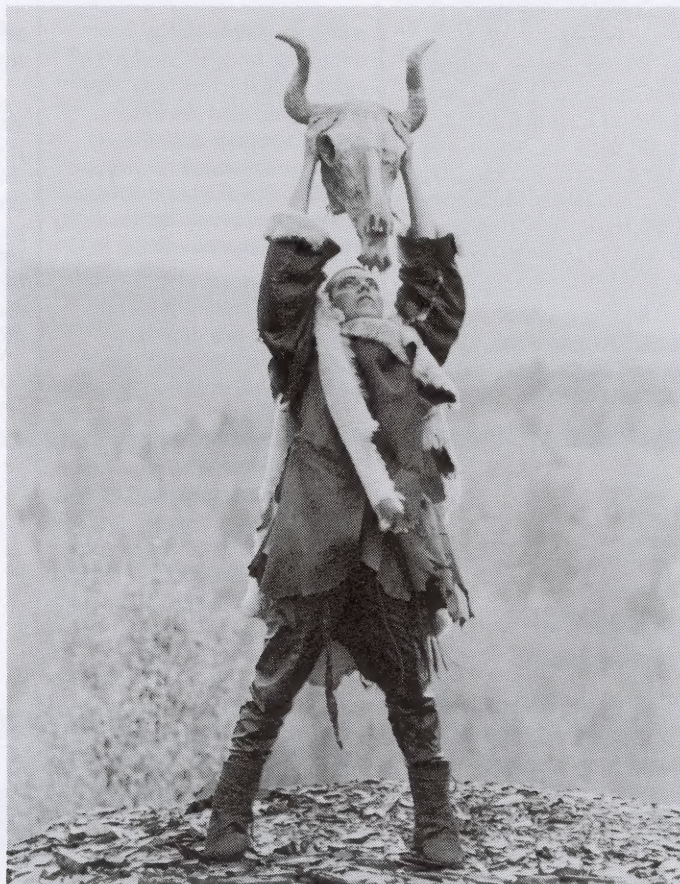
Maggie Greenwald (right) with Suzy Amis

© 1993 Pat Aufderheide

Dorothy Todd Hénaut

The Canadian filmmaker learns more about her work every time she sits with an audience and listens

B Y K A T H R Y N P R E S N E R



Photos courtesy of the National Film Board of Canada

A scene from "Firewords"

Quebec-based Dorothy Todd Hénaut had been a housewife for eight years when she decided to pursue "the only option open for women in the early '60s" — secretarial school. But it was her work as a civil rights and peace activist that broadened her horizons and eventually led her to the National Film Board of Canada.

The NFB is a federally-funded program with filmmakers working on staff, which protects them from the pressures of private industry. NFB films primarily are documentaries and animated works, but they also include fiction

shorts and features. The NFB's production arm is divided into studios, according to genre and the language of the production.

Before joining the NFB, Hénaut worked with the peace group, The Voice of Women, founded a bilingual magazine for craftspeople, *The Craftsman/L'artisan*, and worked at Expo '67 in the Youth Pavilion. Her resourcefulness, publishing experience and activism were just the right mix for the NFB's Challenge for Change project, which she joined in 1968 as editor of its publication, *Access*.

Today's media activism is rooted in programs such as Challenge for Change. The idea was to help community groups learn to use video to promote social change. It was the beginning of Hénaut's 25-year association with the NFB in many different roles. At the NFB, she learned to make films and at the same time found the financial stability she needed as a single parent raising two children.

When Challenge for Change ended, Hénaut worked at Studio C, the NFB's "general potluck studio." Soon she was invited by Kathleen Shannon to join the newly founded Studio D, inaugurated to mark International Women's Year. She directed and produced there from 1977 to 1989.

As a director, Hénaut explored issues such as renewable energy in the award-winning films *The New Alchemists* and *Sun, Wind and Wood*. Between 1979 and 1982, she produced one of NFB's most popular and controversial films, *Not a Love Story (C'est surtout pas de l'amour)*, an exploration of pornography, directed by Bonnie Klein.

Hénaut's film, *Firewords (Les Terribles vivantes)*, looks at the lives and works of three Quebec women writers: Louky Bersianik, Jovette Marchessault and Nicole Brossard.

She describes her 1988-89 film *Quebec...un peu...beaucoup...passionement (A Song for Quebec)* as "a love story about the past 30 years in Quebec, as lived by singer Pauline Julien and poet/politician Gerald Godin." The English version was broadcast on PBS and Global TV as part of the series *Canada True North*.

Hénaut's most recent film, *Heartbeats (Un amour nais-sant)*, is a short erotic drama about a pregnant woman's love affair.

I interviewed Hénaut for *Hersay*, an informational women's radio show in Montreal. The interview has been edited for *Angles*.

Kathryn Presner: Could you say a few words about Challenge for Change?

Dorothy Hénaut: Challenge for Change was a program experimenting with the use of media as a tool to promote understanding and provoke social change. It had strong support from the Canadian government. It was at a time when the government believed in social justice.

The program actually started in '67. I started working there in '68, and quite rapidly Bonnie Klein and I got the idea of working with video organizations and citizens groups.



Dorothy Todd Hénaut

[We were] trying to give a media voice to the voiceless, not by doing it for them but by teaching them to do it themselves. People from all over Canada started asking us to come and work with them. I've worked in every province in the country helping video community groups. A lot of the women who became filmmakers started out in some of these local video groups that we helped to found.

K.P.: Can you talk about the relationship between documentary filmmaker and documentary subject?

D.H.: One of the important ethical things in Challenge for Change, which marked me very strongly, was that the filmmaker felt a responsibility toward

the people on the screen, felt an obligation toward them. The people on the screen always (knew) that if there was something that really deeply disturbed them, I would take it out of the film. In fact, the confidence that is (established) is to me the very essence of documentary filmmaking as I live it. The trust and the ethics involved in filming people are extremely important. I could never take peoples' images behind their backs—the kind of hit and run journalism that television has gotten us so used to.

I think that partially means I couldn't make a film about people I didn't like. In other words, it's not from me you're going to get the hard-nosed journalistic critical look at the world.

I know when we were making *Not a Love Story*, I couldn't have directed it. I produced it. I could not have directed it because my mind, heart and soul are looking for alternatives to the horror. I'm not fueled by anger. Bonnie is a far more probing questioner—although her ethics are impeccable.

But the point of it is when the film was finished we took it and showed it to all the people on the screen, including the porn purveyors. We showed it to them and they thought it was fine. It didn't bother them. They felt it was honest... It allowed them room to speak their own piece, and it did not falsely manipulate them.

K.P.: Tell me about the making of *Not a Love Story*.

D.H.: *Not a Love Story* was one of the most difficult projects. It was so heart-wearying to see all this proof of hatred of women and even hatred of sexuality.

Out of the four women who worked on the film — we were in the cutting room for a year and a half — only one, Bonnie, was married and had a wonderful husband who was able to go through the whole process without putting a stress on their marriage. But the rest of us became celibate. We literally became celibate. We were not able to deal with men during the course of being surrounded by all that woman hatred. Man-generated woman hatred is what pornography is, and that was emotionally extremely, extremely hard. I got burned out at least twice in the course of that. The editor had to go off twice for three weeks at a time just to find some kind of peace and sanity. It was a very, very hard project.

Afterwards, I worked for at least a year and a half or two years on distribution, traveled with it, talked to audiences. That was very, very intense. Lots of audience members would be in tears and agony. The pain they felt was terrible. And men were either angry or devastated. Without (a network), they felt very isolated in that desolation.



"Firewords" ("Les terribles vivantes") explores the lives of writers (starting second from left) Jovette Marchessault, Louky Bersianik and Nicole Brossard. Also shown is Gail Scott (far left).

I would certainly never say I had a hellish time working with men at all, but there is something different about the atmosphere when women are working together. It's a peaceful space in which to nurture each other. You have a sense you want to help each other.

K.P.: You mentioned earlier that you took *Not a Love Story* on the road and discussed it with audiences. Was that a special case or do you get to travel with all your films?

D.H.: I'm not getting paid to go to screenings for *Quebec...un peu...beaucoup...passionement* (*A Song for Quebec*), but I cannot resist when I'm invited. I also go to a lot of screenings of other people's films. Right from the very beginning in Challenge for Change, we spent enormous amounts of time with our films because they were designed to catalyze discussion and provoke social change. That's also true of the Studio D films, where we spend a lot of time with audiences in various parts of the country pulled together for various reasons. I know it's possible at the Film Board and outside the Film Board to finish a project and go on with the next film. I make a plea to anyone who wants to get involved with filmmaking — go sit in

audiences, lead discussions, sit in the back row and listen because every time you hear an audience discuss your film, you get to know — in your gut know, not just in your head know — what your film is doing. Any film proposal that I write includes a paragraph or two saying what I hope the effect on the audience will be.

You have to try not to be defensive, god only knows we all do that. But just listen and dialogue. You learn so much that is going to make your next film better. It's like you absorb through your pores. I sit in the audience. I don't just come in afterwards for the discussion. I sit through the whole thing. I listen to how much they laugh, how much they gasp, where the silences are. It makes all the difference to me. That's where my confidence as a filmmaker comes from because I never went to school. I

made it up as I went along.

K.P.: Do you think the NFB shelters filmmakers from the real filmmaking world?

D.H.: I think it shelters filmmakers from the real filmmaking world which has no room for heartfelt...which virtually destroys people who have something they want to say which is not what people in society want to hear.

The Film Board is an incredibly generous place to be making films because everybody there is truly generous with their time and their comments. They'll come and look at your film, and they'll criticize it intelligently and kindly. They will also make suggestions and they won't begrudge you if you don't follow them. They understand that

K.P.: Would you say that working at an all women's studio has changed the way you make films?

D.H.: I think there's a different way of being when you're all women. The working teams for the most part were a real pleasure. It's much easier to listen a lot without being considered a lightweight. There's not a sense of competitiveness. There's more a sense of collaboration. Each person is appreciated for what she can contribute. I wouldn't like to paint too rosy a picture because we're all living in this world, and we're full of jealousies and incomprehension — the whole bit. But the teamwork in making a film — *Firewords* — with an all-women crew was a wonderful experience.

lots of people make suggestions and all the suggestions are contradictory. You follow the ones you feel like following.

I work so intensely and so exhaustively. I put an enormous amount of my own emotions and my own guts in (projects)...and I've also spent alternate times when I wasn't working on a film, fighting for the Film Board, for my union and for Studio D. I needed my sabbatical this year. I also need security. I don't think I would have stayed in filmmaking, because I had children to bring up, if it hadn't been for the Film Board.

K.P.: Some people say there's a certain NFB style, that they can tell if the film they're watching is an NFB film. Do you as an NFB filmmaker feel obligated to make a certain film that fits into that style?

D.H.: No, I feel obligated to make a film that's highly respectful of my audience. In other words, one that doesn't thumb its nose at the audience, one that has a certain amount of clarity which is not the same as simple-mindedness. I will try to remove confusion unless confusion is an essential part of the gestalt of the film. I tend to want something really well crafted.

I love the editing process. One of the things about the Film Board that may be referred to as a Film Board style is that we usually have more time to edit. And at a certain point in the editing, when you're almost finished, you do a whole bunch of screenings and tests with people. You make major changes then. Then at a certain point, you and the editor go back and you look at a lot of outs. You discover something you had almost forgotten, and you have the time to do that.

I have never made a film, and I would never make a film that wasn't going to last a good 10 years. In fact, *The New Alchemists*, was made 17 years ago. It's still being used. I might go for a classic style rather than the kind of style that's going to be *in* this year because if you get a super hip style this year it's going to be out next year. It's like my clothes. They've got to last 20 years because I never throw them away.

I don't think this means sobriety. I don't have anything at all against experimenting with form, but not just for the sake of it. It has to come out of the meaning of the film. If I have to choose between form and content, I'll choose content, but I don't think you should have to choose.

I never agreed that there is this kind of Challenge for Change theory that you didn't have to make a film fabulous as long as it was virtuous. In terms of filmmaking or TV-making, to me the essence is to be passionate about something. Passion for life, for the world, for ideas, for other humans, that's the most precious thing.

K.P.: There are those who argue that the NFB is unfairly competing with Canada's private sector producers, and would be happy to see it dissolved. How would you summarize what you see as the value of the NFB?

D.H.: It's important to fight for the Film Board because that's the one place people who care can have a voice. It's one place that's not censored. It's one place



Top —“Not A Love Story” (“C’est surtout pas de l’amour”) and bottom —“Heartbeats” (“Un amour naissant”)

where diversity of voices is encouraged. I would never say the Film Board is perfect. There is great room for improvement. But Canada would be a much sorrier place without it.

Kathryn Presner is a documentary filmmaker who also works freelance—production managing, assistant directing, editing, supervising continuity—in the film and television industry in Montreal.

Guns, golf clubs and Gore-Tex

Stacy Cochran's suburban wry

BY ELFRIEDA M. ABBE

After seeing two excessively violent movies—*Reservoir Dogs* and *Bad Lieutenant*—one after the other, meeting first-time director Stacy Cochran was a refreshing break.

Humor is her weapon of choice.

"My New Gun," her wry commentary on suburbia and paranoia, takes guns, Gore-Tex jackets and golf clubs to task.

The story centers on a bored housewife (Diane Lane), whose husband (Stephen Collins) buys her a handgun against her wishes. This sets off an unpredictable chain of events that has more to do with the couple's failed marriage and suburban malaise than guns.

Cochran seems at home in suburbia, satirizing it at the same time she shows real affection for it. She plays with and expands our expectations of the territory.

The suburban landscape in "My New Gun" is anything but bland—if you look beyond the venetian blinds. Lane's life with her pompous husband may be as boring as their color-coordinated art work, but across the way, a scruffy neighbor (James LeGros) and his mysterious mother (Tess Harper), a country-western singer, suggest a more intriguing, somewhat sinister lifestyle.

While the movie clearly has an anti-gun bias, its conclusion shows that most peo-

ple are capable of using a weapon under the right circumstances.

"I'm thoroughly against guns. I've not come around to thinking that carrying a gun in your pocketbook is a good idea. What I was trying to do, though, was avoid turning the movie into a cautionary tale where everyone gets blown away—disaster and tragedy.

"I didn't want to turn Debbie (Lane) into a heroine who would rise above the other characters. What was more interesting to me was that even a character, whom we come to feel is the spokeswoman for the movie, is not above losing sight of her (ideals) in the right circumstances. The fact is personal circumstances can make you forget what you believe. All of a sudden you're doing the last thing in the world you ever thought you would do.



Stacy Cochran

"I thought it was worth bringing up this whole discussion of guns in the hands of supposedly rational people," she said, adding that guns have become a hot consumer item. In the movie, Debbie's husband gives her a gun in the same way he would give her an expensive bracelet.

"I've seen ads for guns marketed for women, designed for women," she said, describing the pearl-handled

pistols made to be carried in women's pocketbooks like sleek lipstick cases.

Cochran abhors the idea of owning a gun, but asks what pushes individuals to use one. She uses humor to raise the question.

"I'm happy to have made a movie about violence and guns, security and paranoia that doesn't resort to violence, she said."

"The Celluloid Closet" fund-raiser

Lily Tomlin is raising money for the film adaptation of Vito Russo's book *The Celluloid Closet*, a project to be directed by Academy Award winners Rob Epstein (*The Times of Harvey Milk* and *Common Threads: Stories from the Quilt*) and Jeffrey Friedman (*Common Threads*).

She writes: "In the 12 years since it was first published, *The Celluloid Closet* has become the seminal reference on how lesbians and gay men have been depicted by Hollywood—from the first days of motion pictures through the 1990s. His research showed the gay and lesbian community and the entire entertainment industry how phe-

nomenally powerful Hollywood's influence has been in shaping and reflecting how gay people are viewed by society and themselves. Vito died of AIDS on Nov. 7, 1990. Even though he is no longer here, we continue to need his message.

"*The Celluloid Closet* speaks volumes about discrimination, prejudice and the immense power of stereotyping."

Contributions for the production can be sent to: Reflective Image Inc., Special Attention: L. Tomlin, 584 Castro St., No. 187, San Francisco, CA 94114-2500.

people

Dalida Maria Benfield has been named the program director for the Chicago-based Women in the Director's Chair. Benfield's experience includes independent video art production, grassroots production and teaching.

Her videos include *Women of Pilsen*, an oral history project with Chicana women in Chicago; *Canal Zone*, an experimental documentary examining the impact of United States colonialism in Panama on her family's life; and *Potential Pictures*, an experimental narrative describing the complexities of a woman's decision to have an abortion. One of her goals is to work in media to create cross-cultural communication. She is helping form a youth media collective and working with videomaker Raul Ferrera-Balanquet to expand the Latino Midwest Video Collective.

Delle Chatman, screenwriter and professor at Northwestern University, lead a discussion on screenwriting at the Blacklight Festival of International Black Cinema in Chicago. Producer **Carol Mundy Lawrence** lead a workshop on documentary production management at the festival.

Portia Cobb is the new director of Community Media Project in Milwaukee, Wis. She has been working with CMP since September 1992, and will be replace Acting Director Iversen White.

Working with media educator Chris Bratton, Cobb has involved local youth in a series of video production workshops. CMP produced *Signs of the Times* which received national attention. It also provides youths access to contemporary video artists and their work as well as film and video screenings by and about people of diverse ethnic and cultural backgrounds.

Cobb received her bachelor's degree from Mills College and her master's in film from San Francisco State University. She was a producer/programmer at Pacific Radio in Berkeley, Calif., and pro-

grammed film and video for the Pacific Film Archive in Berkeley.

As a community media educator, Cobb has served internships with the Black Audio Collective and Ceddo Workshop in London and the Watershed Media Collective in Bristol, England.

This past May, Cobb was invited to attend the 39th International Short Film Festival in Oberhausen, Germany, where she appeared on a panel and screened her work, *No Justice*,

and editor of the 1992 NAMAC Member Directory. Recently, she directed *The Space Between* series of open-air projections commissioned by the City's Market Street Art in Transit program.

Randa Haines was presented with the third Franklin J. Schaffner Alumni Medal at the 21st annual Life Achievement Award tribute to Elizabeth Taylor. The Schaffner Alumni Medal, established by Franklin's widow Jean, is presented each

Festival (Peoples' Choice Award for which she won a subscription to *Angles*).

Barbara Koppel received the Dorothy Arzner Special Recognition Award for directing at the 17th annual Crystal Awards luncheon celebrating the 20th anniversary of Women in Film in Los Angeles. The awards were established in 1977 to pay tribute to outstanding women whose talent and endurance have helped to expand the role of women within the entertainment industry.

Showbiz Expo

A panel on "Directing Your First Feature" was held at Showbiz Expo in Los Angeles. Among the panelists were **Selise Eiseman**, national special projects officer for the Director's Guild (DGA), and director **Karin Howard** (*The Tigris*). More than 125 members attended the Director's Guild networking mixer for women. The topic for discussion was employment in the industry. Panel members included **Deborah Norton Golin**, producer of *America's Funniest People*; **Elodie Keene**, director and supervising producer for *L.A. Law*; **Gayle Maffeo**, executive in charge of production for Wind Dancer Productions; **Lyn Morgan**, vice president of feature production at Warner Brothers; **Elizabeth Sayre**, director of productions for HBO; and **Alice West**, senior producer for *Picket Fences*.

New CINE Board Members

The following are new members named to the advisory council on the CINE board:

Allison Dollar, the managing editor for *In Motion* magazine and a former director of public relations and media for the National Association for Senior Living Industries was also a researcher for The James Agee Film Project.

Susan Fertig-Dyke, the recent director of communications for the U.S. Department of Agriculture, has extensive experience as a producer/director on several award-winning network and PBS documentaries. She is active in the National Association of Government Communicators, and has served as a judge at several major agricultural film festivals, including festivals in Zaragoza, Spain and Berlin.



Portia Cobb

Photo by Cheryl Moody

No Peace: Young, Black, im-MEDIATE!

Peruvian filmmaker **Mari-annne Eyde** attended screenings of her film "You Only Live Once," about the struggles of a mountain village against the tyranny of the Peruvian military and the Shining Path rebels, at the Great Lakes Film & Video Latin American Film Festival, Milwaukee, Wis., and the Latin American Film Festival, Chicago. All of the screenings of the film at the recent Toronto International Film Festival were sold out.

Lissa Gibbs was named the director of the 1993 Film Arts Festival in San Francisco, an annual showcase for Bay Area independent film and video artists. Gibbs programmed film and video for San Francisco Cinematheque, Pacific Film Archive, Exploratorium in San Francisco and Film Forum in Los Angeles. She was founding editor of MAIN, the newsletter of the National Alliance of Media Arts and Culture,

year to a directing alumnus of American Film Institute's Center for Advanced Film and Television Studies or the Directing Workshop for Women, which Haines participated in from 1975-77. From her debut work on *Children of a Lesser God* to *The Doctor* and the soon-to-be released *Wrestling Ernest Hemingway*, Haines has firmly established herself as a top director in the U.S.

Emily A. Hart's *On With The Wind*, was screened at the following festivals: Sundance Film Festival, Festival International du Court Metrage de Clermont-Ferrand, Black Maria Film and Video Festival (Directors' Award), Bucks Co. Independent Film Tour (Judges' Commendation), Brooklyn Arts Council and Video Festival, Aspen Shortfest, Charlotte Film and Video Festival (Directors' Choice Award), Earthpeace Film Festival, National Educational Film and Video Festival, Athens International Film Festival, and the Humboldt International Film

Gertie Loretta Hurley is currently an acquisitions officer/audiovisual information specialist for the National Archives Multimedia Publications and Distribution Division.

Jeannette Paulson, director of the Hawaii International Film Festival, was the founding director of the Palm Springs International Film Festival.

NAMAC Conference

The National Alliance for Media Arts and Culture (NAMAC) held their 1993 Conference, *Rewiring Our Networks*, in Chicago. **Pat Aufderheide**, American University, Washington, D.C., was one of the keynote speakers. Among the plenary and workshop presenters were: **Linda Gibson**, California Newsreel, San Francisco; **Kate Horsfield**, Video Data Bank, Chicago; **Jeanne Kracher**, Women in the Director's Chair, Chicago; **Lillian Jimenez**, media arts consultant, New York.

East Heights Productions is making a documentary, *A Reflection of Margaret Mitchell*, about the novelist who wrote *Gone with the Wind*. Among those involved are **Teresa Hagen**, writer; **Ann Greyson**, executive producer; and **Hillary Harmon**, director.

screenings

The following list includes recent screenings and a sampling from festivals. Descriptions are derived from catalogs and promotional materials.

Helen Lee's *My Niagara* was shown at the Los Angeles Asian Pacific Film and Video Festival.

The Los Angeles Film Teachers' Association presented a program including the following short films: *One Book, One Summer*, **Suzanne Smith**, is the story of an 11-year-old girl's devotion to a book she reads again and again during one summer. *Kathryn and Franny*, **Susan Zack**, tells the story of a woman who takes an impulsive break from an unfulfilling life. *The Mountain*, **Hanna Elias**, shot entirely in Israel, explores the hardships faced by women trying to escape the tyranny of tradition-sanctioned, arranged marriages.

A Pike Street Cinema (Seattle) showcase of recent works by women included: *The Cleansing Machine* (1991), **Pat Baum**, Portland; *Knucklebones* (1992), **Caroline Koebel**, New York; *Tonk* (1991), **Christine Marie Larsen**, Seattle; *Knock On Wood* (1992), **Judith Carlin**, New York; *Not a Story About a Hat* (1992), **Nancy Matson**, Jersey City; *I Was a Teenage Serial Killer* (1993), **Sarah Jacobson**, San Francisco; and *Complications of Immigration* (1991), **Sarah Leech**, Seattle.

CHICAGO FILMMAKERS

Laurie Dunphy premiered her film *Poverties* (1993). Shot in Chicago's Maxwell Street Market area, the film rejects any literal interpretation of the term "poverty," but as the artist states, "goes looking for the varieties of poverty and the relationships between them. The resulting metaphors are intended to be rich in their impoverishment." Also shown were Dunphy's *Journalism Conducts a Tour* (1989), *A Western* (1987), and *Lived in Quotes* (1987).

Love and Pain (1989), a collaborative work produced by **Dalida Maria Benfield** and a group of students at the Latino Youth Alternative High School, expresses personal images of love and pain from the perspective of young Chicanos. The tape reveals deep pride in and concern for the cultural and material survival of the Pilsen/Little Village community in Chicago against the backdrop of gang violence, fragmented culture and economic devastation. *Women of Pilsen* (1992), Benfield and **Maria C. Lugones**, is an oral history project with 10 women from the Pilsen community.

Tales from the Watercloset (1993), **Kristine Marciniak** and **Susan Walsh**, examines the possibilities of desire in the unlikely institutionalized space of the "ladies" room. *Freebird* (1993), **Suzie Silver**, offers a sample of her recent cabaret performances, including a hilarious rendition of a Lynyrd Skynyrd song and a lesbian Academy Award ceremony.

The End of the Nightstick (1993), a collaborative video by **Cindi Moran**, **Peter Kuttner** and **Eric Scholl**, documents a history of police violence and brutality in Chicago. Interviews with victims, activists, lawyers and members of the Task Force to Confront Police Violence tell

a story of institutional racism and torture that many might associate with police states.

Among the other films shown this summer were *Glasses Break* (1991), **Justine Buchanan**, recollections of a bittersweet relationship; *True Blue* (1992), **Maureen Brownsey**, a short comedy about a lesbian, a pregnancy test, and a regrettable one-night stand; *Bird in the Hand* (1992), **Catherine Saalfeld** and **Melanie Nelson**, about two lovers who are desperately trying to escape New York City *Legacy* (1992), **Dana Briscoe**, about female role conditioning in relationship to the body; *Scary Stories* (1993), **Danielle Beverly**, and *Steam Rises Knowingly* (1993), **Holly Hey**, use experimental techniques to take on crucial childhood experiences; *Period Piece*, **Zeinabu irene Davis**, an energetic feminist rap video; *My Mother, Myself* (1992), **Paula Froehle**, a poetic film about the filmmaker's relationship to her mother; *Edges* (1992), **Ayanna Udongo**, a young woman's struggle to find her own understanding of self-love and self-possession; and *Better Be Careful*, **Heather McAdams**, a short film that uses words scratched into Kung Fu and government film footage to let the audience participate in a "weird speed-reading test."

For more information: Chicago Filmmakers, 1543 W. Division, Chicago, IL 60622

DEEP DISH, Spring

The 9th Annual International Women's Day Video Festival: *The 1990s: How We See It!*, produced by **The International Women's Day Video Festival**. Women from across the United States and around the world celebrate International Women's Day through video. Segments include: *Women's Strategies for Self-Empowerment*, *Feminist Visions Meet Tele-Vision*, *No Trespassing Allowed! Women Fighting for Personal and Political Rights*, and *Living the Lives We Deserve, Parts 1&2*.

Also transmitted: *My Sin Is Loving You*, **Esther Duran**, is about Emilia, a Latin housewife from Brooklyn, who scurries around to complete her never-ending chores and is swept into a soap opera fantasy.

Making Waves, **Karen Ranucci**, a documentary about how community groups in Bolivia are using video, shows a Quechua Indian production

group making music videos that preserve their cultural heritage.

For more information: Deep Dish TV Network, 339 Lafayette St. New York, NY 10011. 212/473-8933.

P.O.V. Summer

Who's Going To Pay For These Donuts Anyway?, **Janice Tanaka**, shows the Japanese-American filmmaker's search for her father—interned during World War II and separated from his family for decades. What she discovers both haunts and redefines her life.

Building Bombs: The Legacy, **Susan Robinson** and **Mark Mori**, is an updated investigation of the environmental legacy and social impact of South Carolina's Savannah River Plant, the nation's largest manufacturer of hydrogen bomb materials during the Cold War.

Miami-Havana, **Estela Bravo**, is a documentary film that shows the personal costs of the 30-year conflict between the United States and Cuba through Bravo's visits to families split between Miami and Havana.

The Women Next Door, **Michal Aviad**, reveals perspectives on both sides of the camera as a three-woman Israeli/Palestinian film crew travel throughout the West Bank to collect women's stories.

For more information: P.O.V., P.O. Box 750, Old Chelsea Station, New York, NY 10113. 212/645-8527.

HUMAN RIGHTS WATCH FILM FESTIVAL May 7-20, New York City

The Black Box, **Johann Feindt** and **Tamara Trampe**, is a searing portrait of Dr. Jochen Girke, a former lieutenant colonel in the "Stasi," East Germany's secret police, who taught operative psychology at its special school.

Eighth Day Theater (1992), **Joanna Helander** and **Bo Persson**, follow one of Poland's premiere improvisational theater groups, which had been forbidden to perform. Its members decided to emigrate. This documentary filmed in Poland, Sweden, Italy, France, Spain, Switzerland and Germany follows them during five years of dramatic changes in Eastern Europe as they tour for Western audiences and present

a scathing, humorous portrait of Poland drawn from their personal experiences.

Escape From China (1993), **Iris F. Kung**, is a documentary about Zhang Boli, a journalist, who became a leader of the pro-democracy movement and the protests at Tiananmen Square in Beijing. After the Chinese government's crack-down on June 4, 1989, he was forced to hide for two years. His life on the run, the loss of his wife and child, his final escape and subsequent illness are captured in this riveting film.

Haji: Drinking From the Stream (1992), **Claire Dannenbaum**, is an experimental ethnography that explores Turkish and Kurdish women's lives. Their experiences both illuminate and contradict standard readings of Islamic culture.

Hands On the Verdict (1992), **Liz Canner** and **Julia Meltzer** of the Los Angeles Video Activists, highlights the economic, political and social inequality that persists in America. From the Watts riots of the 1960s to those in South Central Los Angeles in 1992, not much has changed.

Kiev Blue (1992), **Heather MacDonald**, is an insightful documentary including recent interviews with nine lesbians and gay men living in Kiev, Ukraine.

For more information: Human Rights Watch Film Festival, 485 Fifth Ave., New York, NY 10017-6104.

THE NATIONAL WOMEN'S STUDIES ASSOCIATION CONFERENCE

June 17-19, Washington D.C.

Among Good Christian People (1991), **Catherine Saafeld** and **Jacqueline Woodson**, is the story of a black lesbian raised as a Jehovah Witness and how she comes to terms with her sexuality, lifestyle and spiritual yearnings. Distributed by Third World Newsreel, 335 W. 38th St., 5th Floor, New York, NY 14420.

Because This is About Love, **Shulee Ong**, presents a touching profile of five lesbian and gay couples from multi-cultural backgrounds who have made a lifelong commitment to each other by going through a marriage ceremony. Distributed by Filmmakers Library, 124 E. 40th St., New York, NY 10016.

Faith Even to the Fire, **Sylvia Morales** and **Jean Victor**, is a documentary about contemporary U.S. nuns speaking out against racism, sexism and classism within the church, and how such biases affect the people they serve. Distributed by Filmmakers Library.

Motherless, **Barbara Attie**, **Janet Goldwater** and **Diane Pontius**, explores the very real tragedy of the thousands of women who lost their lives from illegal abortions, and their daughters and sons who had to cope with the sudden and mysterious deaths of their mothers. Distributed by Filmmakers Library.

Patently Offensive, **Harriet Koskoff**, examines pornography in its social and historical context. As a dominant force in popular entertainment, porn has redefined the image culture, its iconography has been co-opted by music videos, Hollywood films, TV sitcoms and especially advertising. Distributed by Filmmakers Library.

Toward Intimacy, **Debbie McGee**, offers a realistic yet positive portrayal of four women with disabilities and the fulfilling relationships they have established. With candor they talk about their struggle for self-esteem, their search for love, and the challenge of finding sexual expression. Distributed by Filmmakers Library.

SEVENTH ANNUAL CITY LORE FESTIVAL OF FILM & VIDEO

Spring New York City

Midwives: Births Beyond Hospitals (1992), **Maryann Deleo**, is a portrait of a midwife in the South Bronx offering holistic alternatives to hospital births.

Growing Up and Liking It: The Menstruation Myth (1991), **Susan Terrill**, offers a candid reflection on "that time of the month" by women of varying ages and cultural backgrounds who share the folklore of the female cycle.

Jollies (1991), **Sadie Benning**, shot with a toy video camera by 17-year-old Sadie Benning, recounts her teenage sexual experiences and her lesbian identity.

The Match That Started My Fire (1991), **Cathy Cook**, is a humorous collection of stories of women's sexual discoveries, fantasies and childhood experiences.

Finding Christa (1991), **Camille Billops** and **James Hatch**, centers on the reunion between 22 year-old Christa and her biological mother, Billops, who gave her up for adoption when she was four. The film challenges traditional notions about women's roles, motherhood and family.

The Grand Generation (1993), **Marjorie Hunt**, **Paul Wagner** and **Steve Zeitlin**, portrays six older Americans, including Moishe Sacks, an 80-year-old retired baker from the Bronx, and Rosina Tucker, a 102-year-old black civil rights activist, woven into a compelling montage about the role of reminiscence in the life cycle and the elders who bear our cultural legacies.

Gay Youth (1992), **Pam Walton**, presents contrasting stories of two young people who encounter intolerance and isolation as they discover their homosexuality—Gina, who is able to develop a clear sense of personal identity; and Bobby, who expresses the desperation which led him to suicide.

Shayna Maidels: Orthodox Jewish Teenage Girls (1991), **Lisa Kors**, shows adolescent rebelliousness as seen through the lives of three teenage girls who have adopted the strict life of Orthodox Judaism and their non-religious, but supportive parents, who fear losing them to the "discovery" of God.

Something Old, Something New (1992), **Marinella Nicolson**, takes a humorous, personal look at wedding rituals of three New York couples who "did it their way."

God's Mother is the Morning Star: The Life and Art of Joseph Mender (1991), **Karen Lux** and **Peter Biella**, is a portrait of a 91-year-old man whose devout religious philosophy and commitment to social justice guided his life and art.

In Her Own Time: The Final Fieldwork of Barbara Myerhoff (1985), **Lynne Littman**, chronicles the experiences of anthropologist Barbara Myerhoff who was making a film about the diverse Jewish neighborhood in Fairfax, Los Angeles, when she learned she had cancer. Her collaborator, Lynne Littman, agreed to continue the project under the condition that Myerhoff herself become the center of the film. The result is a moving portrayal of how the anthropologist is embraced by the community through its rituals of healing.

Thank You and Good-night (1990), **Jan Oxenberg**, documents the illness and death of the filmmaker's grandmother with an unflinching camera, poignancy and humor.

La Ofrenda: The Days of the Dead (1989), **Susana Munoz** and **Lourdes Portillo**, looks at Mexico during this traditional celebration when the ancestors come to visit and are welcomed with offerings of their favorite food, flowers and mementos of their presence on earth.

For more information: City Lore, 72 E. First St., New York, NY 10003. 212/529-1955.

BLACKLIGHT FESTIVAL OF INTERNATIONAL BLACK CINEMA

Aug. 6-Sept. 7

A Place of Rage (1991), **Pratibha Parmar**, presents interviews with Angela Davis, June Jordan and Alice Walker about their accomplishments. The trio reassesses how women such as Rosa Parks and Fannie Lou Hamer revolutionized American society.

A Question of Color (1993), **Kathe Sandler**, confronts color consciousness in the black community. The film explores the devastating effects of a caste system based on how closely skin color, hair texture and facial features conform to a European ideal. Filmmaker Sandler attended the screening.

Miss Ruby's House (1993), **Lisa Collins**, is an experimental "mockumentary" using satire to make a social commentary on issues and choices facing the African-American community, particularly women. Five women discuss the impact of Ruby Davis on their lives.

A Family Called Abrew (1993), **Maureen Blackwood**, questions why the worlds of entertainment and sports have traditionally been the two most viable routes to financial success open to black people.

Simeon (1993), **Euzhan Palcy**, tells the story of Simeon, an old, respected music teacher in a West Indian village who hopes his music will one day be recognized.

For more information: Blacklight Film Festival, 215 W. Superior, 5th Floor, Chicago, IL 60610.

1993 WIDC Film & Video Tour

The Women in the Director's Chair Film & Video Tour includes 9 works from the 1993 festival.

The works are: *I'm You..You're Me*, by Debbie Levine & Catherine Saalfeld, about women prisoners with AIDS; *Juggling Gender*, by Tami Gold, about a woman who has a beard and how it effects her life; *The Bath*, by JoDee Samuelson, a lyrical and fanciful animated piece about an elderly woman who enjoys the pleasures of a hot bath; *The Missing Latina*, by Marisela Gomez and Emily Castillo, a video about identity directed by Los Angeles high school students; *I Never Danced the Way Girls Were Supposed To*, by Dawn Suggs, a fresh and funny exploration of the lives of black lesbians; *No Justice, No Peace: Young Black ImMEDIATE*, by Portia Cobb, an experimental look at the Rodney King verdict and its effect on the lives of young black men; *(Un)Named*, by Madhavi Rangachar & Maria T. Rodriguez, poetic, imaginative autobiographies of two women—one

Latin American, the other Asian; *Ruins Within*, by Mehrnaz Saeed-Vafa, a young woman's dream about a belly dancers flows into the reality of clashing cultures; and *A Goat Named Tension*, by Kate Julia Goodnight, a tongue in cheek experimental narrative about two women who lose their goat.

The tour went to the University of Illinois, Champaign-Urbana, Oct. 5; Western Illinois University, Macomb, Ill., Oct. 26; Southern Illinois University, Carbondale, Oct. 27; and will be at the University of Iowa, Iowa City, Nov. 12; and the University of Wisconsin—Milwaukee, Nov. 19. Other venues include the Women's Center, Evanston, Ill.; the Walker Art Center, Minneapolis, Minn.; Mid-Town Arts Center, St. Louis, Mo.; Madison, Wis.; and Washington University, St. Louis. The dates will be announced later. For more information: Women in the Director's Chair, 3435 N. Sheffield Ave., Suite 201, Chicago, IL 60657. 312/281-4988.

deadlines

The Women's Resource Center of New York, Inc. Deadline: Oct. 30. Seeks independent films to be shown at the second annual non-competitive Women's Film Festival in March. Formats: 16mm or 3/4" video. Limited to two tapes per entry, no works in progress. Submit 1/2" for preview. For more information: The Women's Resource Center of New York, Inc. Film Festival '94, Dept. B04., 2315 Broadway, Suite 306, New York, NY 10024. 212/875-8533.

Academy Awards Competition. Deadline: Oct. 31 (documentaries) and Nov. 30 (animation and live-action shorts). Accepts entries for nomination in the documentary (features and shorts), animation and live-action short categories. For more information: Academy of Motion Pictures Arts and Sciences, 8949 Wilshire Blvd., Beverly Hills, CA 90211. 310/247-3000. Fax: 310/859-9351.

Poetry Film Festival. Deadline: Nov. 1. Seeks videos that "incorporate a verbal poetic statement in narrated or captioned form." Special, though not exclusive, theme for this year's fest is "Hell & Utopia: What's in Store for Us?" Formats: 16mm, regular or Super-8 films and VHS. Festival dates: Nov. 19-21, San Francisco. For more information: George Agui-

lar, National Poetry Association, Fort Mason Cultural Center, Landmark Bldg. D, San Francisco, CA 94123. 415/776-6602.

Black Maria Film & Video Festival. Deadline: Nov. 8. Seeks socially conscious works, any length, style or genre. For more information: Black Maria Film & Video Festival, C/O Dept. of Media Arts, Jersey City State College, 203 West Side Ave., Jersey City, NJ 07305. 201/200-2043.

Santa Barbara International Film Festival. Deadline: Nov. 30. Seeks 16 and 35mm films and 3/4" videos of any length and genre. The festival will be March 4-13. For more information: Santa Barbara International Film Festival, 1216 State St., #710, Santa Barbara, CA 93101. 805/963-0023. 805/962-2524.

San Jose State University Film and Video Festival. Deadline: Dec. 1. Seeks films and videos in all media and genres. For more information: San Jose State University Film and Video Festival, Student Union, Room 350, San Jose, CA 95192-0132. 408/924-6339. Fax: 408/924-6220.

National Educational Film & Video Festival. Deadline: Dec. 1 (Nov. 2 - for early bird discount). Eligible productions include documentaries, live action, dramatic features and shorts, animation classroom programs, medical/health programs, training/instructional

tapes, special interest videos, made-for TV programs, PSA's, film and video art, student-made documentaries and narratives. Entries must have been completed between Jan. 1, 1992 and Dec. 1, 1993. Festival dates: May 17-22, Oakland, Calif. For more information: National Educational Film and Video Festival, 655 13th St., Oakland, CA 94612. 510/465-6885. Fax: 510/465-2835.

Golden Gate Awards Competition. Deadline: Dec. 3. Seeks works for four programs: Bay Area Film & Video, Independent Film & Video, Television, and New Visions (experimental). For more information: San Francisco Film Society, 1521 Eddy St., San Francisco, CA 94115-4102. 415/567-4641.

Directors Guild Assistant Directors Training Program. Deadline: Dec. 17. Seeking applicants for the 1994 training program. Trains second assistant directors for the motion picture and television industry. Applicants must be at least 21 years old and have a legal right to work in the U.S. They must have a bachelor's or associate degree by June 30, 1994, or must demonstrate two years paid employment in on-set motion picture or television production. For more information: Directors Guild, Assistant Directors Training Program, 15503 Ventura Blvd., Encino, CA 91436-3140. 818/386-2545.

City Lore Festival of Film & Video. Deadline: Jan. 1.

Seeks non-fiction works presenting alternative visions of everyday life in the U.S. This year's theme is "Streetlife." Formats: 16mm, 3/4" video. Preview on 1/2 VHS. For more information: City Lore, 72 E. First St., New York, NY 10003. 212/529-1955. Fax: 212/529-5062.

Video Shorts 13. Deadline: Feb. 1. Seeks short noncommercial video art works (six minute maximum). This year's special category: Wordless Video. Formats: 3/4" & 3/4" SP, 8mm & Hi8, and VHS. For more information: Video Shorts, P.O. Box 20369, Seattle, WA 98102. 206/325-8449.

AFI Los Angeles Film Festival. Deadline: Jan. 15 (shorts), Feb. 15 (features). Send brief synopsis, name of director, completion date and any written materials on the film. For more information: AFI Fest, 2021 N. Western Ave., Los Angeles, CA 90027. 213/856-7707. Fax: 213/462-4049.

Association of Visual Communicators Cindy Awards. Deadline: Jan. 15. Seeks film, video and interactive media works for annual awards. ACV consists of professionals who produce in, and distribute a wide variety of, non-theatrical audiovisual media. For more information: AVC, 8130 La Mesa Blvd., #406, La Mesa, CA 91941-6437.

opportunities

Alternative Filmworks. National distributor of experimental narrative and documentaries seeks work. No mainstream films. Send VHS, Hi-8 or 8mm. For more information: Alternative Filmworks, Dept. IC, 259 Oakwood Ave., State College, PA 16803. 814/867-1528.

Alternative Music Television. Seeks music related videotapes for weekly program on WYOU-TV, a cable access station in Madison, Wis. Send 1/2" or 3/4" tapes. No payment but videomakers will be credited. For more information: WYOU-TV, 140 W. Gilman St., Madison, WI 53703.

American Directors Debut. A Minotaur Discovery Program is searching for projects for possible production by professional writers, directors and program teams. The New Discovery Program's aim is to set up and administer, at a development/production

level, low budget, high concept quality feature film projects by new talented American directors under the guidance of established filmmakers. For more information: Agnes Donnadiou, 17 N. Elizabeth St., Chicago, IL 60607. 312/942-0228.

Artists Television Access. Seeks proposals for window installations using video. For more information: Curatorial Committee, ATA, 992 Valencia St., San Francisco, CA 94110. 415/824-3890.

Black Entertainment Television. Seeks films and TV projects by black independent filmmakers or producers to be presented in the "Black Vision" segment of "Screen Scene." For more information: Black Entertainment Television, 1899 9th St., NE, Washington, DC 20018. 202/636-2400.

Chicago Resource Center. Funds non-profit lesbian and gay advocacy efforts and some media projects. For more information: Chicago Resource Center, 53 W. Jackson Blvd., Suite 315, Chicago, IL 60604. 312/461-9333.

Cinema One. A national television program showcasing independent filmmakers and their latest works is now accepting submissions of feature length films and documentaries. Program format will include filmmakers speaking about their work. Submit VHS for preview along with background information concerning the film, its completion status, and filmmaker availability for interview. Contact: Alec Harwin, Cinema One, 607 North Rossmore, #106, Los Angeles, CA 90004.

City TV. Santa Monica's cable access channel is seeking a variety of works, especially non-traditional programs for seniors, the disabled, Spanish-language programming, and programs for children. For more information: City TV, 1685 Main St. Santa Monica, CA 90401. 310/458-8590.

Coe Film Associates. Seeks films and tapes for foreign and domestic TV markets. Coe Film Associates distributes independent works including documentaries, dramas, and

children's programs. For more information: Beverly Freeman, CFA, 65E 96th St. New York, NY 10128. 212/831-5355.

Cummington Community of the Arts. Set on 110 acres in the Berkshires, 3 hours from Boston and NYC, Cummington Community of the Arts offers artists of all disciplines time, solitude, a life-style integrated with nature, and a supportive community in which to work. It is a 70-year old school and artists colony, open year round. Enjoy private living spaces and studios for residences, ranging from 2 weeks to 3 months.

The community is seeking individuals and organizations for creative collaborations. For information: Cummington Community of the Arts, RR 1, PO Box 145, Cummington, MA 01026. 413/634-2172.

Danigirl Productions and Henhouse Productions. Seeks films under 10 minutes long to be incorporated into a variety show once a month at The Pink in Santa Monica. Animated and comedy shorts only.

Send 1/2" tapes. For more information: Wednesday Night at The Pink, c/o Danigirl Productions, 418 N. Genesee Ave., Los Angeles, CA 90036. 213/653-4998 or 310/477-6701.

Educational Productions seeks new videos on early childhood special education, and parent education for distribution. Contact: Linda Freedman, Educational Productions, 7412 SW Beaverton Hillsdale Highway, Portland, OR 97225. 800/950-4949.

Electronic Arts Grants Program. Support for exhibitions and events, tape or equipment rental, artists' fees; expenses for interdisciplinary exhibits including audio and video, residencies, workshops, technical assistance, research projects. For more information: Sherry Miller Hocking, Electronic Arts Grants Program, Experimental Television Center LTD., 180 Front St., Oswego, NY 13827. 607/687-1423.

Essential Cinema Group. Non-profit group promotes exposure and attention to the growing community of

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*Women in the
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A media arts organization dedicated to exhibiting and promoting films and videos by diverse women artists whose work creates a forum for alternative voices. Programs include an annual film and video festival, community screenings, presentations at women's prisons, a national tour and a youth media program.

3425 N. Sheffield Ave. Suite 201
Chicago, IL 60657
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filmmakers in the Northwest. Seeks films, filmmakers and volunteers to help reach its goals. Creating a filmmaker's archive which includes in-depth files documenting the works of individual filmmakers. Also seeks newsletter submissions. For more information: Essential Cinema Group, 2011 Fifth Ave. #301, Seattle, WA 98121-2502.

eye. A half-hour prime-time cable television series broadcasting independently produced films and videos. During and after each show, viewers call the "eyeline" to vote on their favorite films/videos. Some cash awards. Seeks film and videos. All formats welcome but 1/2"

(VHS) and 3/4" are encouraged. Each videotape may have up to 3 entries with total running length under 90 minutes to qualify for a single entry. If more than 3 entries or more than 90 minutes, an additional \$30 fee must be included. Entry fees: \$30 per entry. \$25 for students with a copy of student ID. For more information: Speedin' Demon Entertainment, Attn. R. Cohen, PO Box 1998, New York, NY 10013-1998. 212/713-5460.

Experimental TV Center Residency. Offers five-day residencies for creating new works involving image processing. Prior video experience required. For more information: ETV, Box

235, RD2, Newark Valley, NY 13811. 607/687-4341.

Film & Video Arts

Grants. Offers grants to support film presentations by N.Y. state non-profit organizations. Offers matching rental groups up to \$300 and speakers fees up to \$200. Independent and rare films have priority. For more information: Film/Video Arts, 817 Broadway, New York, NY 10003. 212/673-9361.

Fanlight Productions.

Seeks new works on health care, mental health, disabilities, sexuality and related issues. For more information: Fanlight Productions, 47 Halifax St., Boston, MA 02130. 800/937-4113.

Feed Back. Seeking 3/4", VHS or Hi-8 work for show airing on cable access. For more information: Feed Back, Center for New Television, 1440 N. Dayton St., Chicago, IL 60622.

Film Artists Network.

Seeks feature film material to produce with budget of \$1 million or less. Wants character-driven films. Send script with a SASE. For more information: Film Artists Network, Evelyn Villegas, 8593 San Antonio Ave., Buena Park, CA 90620. 714/821-8481.

Frameline. Promotes and exhibits lesbian and gay films and videos. Accepts media of all forms. Encourages submissions

from persons of color. For more information: Frameline, 346 9th St., San Francisco, CA 94103. 415/703-8654.

Forty Acres & A Mule Filmworks. Accepting scripts for development. For more information: Forty Acres & A Mule Filmworks, Story Development Department, 124 Dekalb Ave., Brooklyn, NY 11217.

Green Communications. Seeks timely, strongly executed broadcast quality films, videos and animation that have been turned down by U.S. television as "too controversial, political, one-sided or far-out." Submit preview (1/2" video) and complete description. For more information: Green Communications, 1437 7th St., Suite 305, Santa Monica, CA 90401. 301/576-6680.

Green Tiger Pic. Seeks submissions for a martial arts low-budget feature, under \$1 million. Must have directed one feature, action preferred. Contact: Neva Friedman, 213/461-3268.

Hanover Square Productions. Accepting applications for its feature film screenplay competition. \$20,000 will be awarded to a maximum of five writers. Screenplays of all genres will be considered but must have commercial viability. For more information: Hanover Square Productions, 7612 Fountain Ave., Los Angeles, CA 90046. 213/851-6187.

Image Union. This weekly program aired on WTTW in Chicago features works by independent producers. Seeking 3/4" tapes for broadcasting — documentary, narrative, animation, comedy, experimental. For works aired, \$25 per minute. For more information: Shelley Spencer, WTTW, 5400 N. St. Louis Ave., Chicago, IL 60625. 312/583-5000.

Independent Agent. Seeks narrative and documentary productions, 30 minutes and longer. All genres will be considered. For distribution in Latin America. Contact: Rodrigo Jacomet, 818/799-7182.

Independent Short Cinema. Monthly series of experimental, narrative and animation shorts, seeks work on 16 and 35mm. (30 min. maximum). Send work or preview tapes of work on VHS with return postage to: Galen Young or William Isenberger, Pike Street Cinema, 1108 Pike St., Seattle, WA 98101. 206/682-7064, 206/441-6181.

Independent Film Group. Looking for screenplays

in all genres (no horror) for low-budget feature films. Send scripts with contact information to: Phillips/West, 304 Clermont Ave., Brooklyn, NY 11205-4606.

Internships: Seeking interns as editing assistants on an experimental documentary shot in Lebanon. Proficiency in English and Arabic preferred. For more information: Walid Ra'ad, 716/271-2992 or Annie Goldson, 401/273-6335.

IV-TV in Seattle encourages video artists, students, amateurs and news camera operators to submit mini-documentaries, video art, found footage, news leaks or anything of interest for cablecast on Channel 26, Seattle. Each tape box and cassette must bear entrants' name, entry title and running time (25 min. maximum). Submit on VHS or 3/4". Include a signed release form. For more information: IV-TV, 1125 N. 98th St., Seattle, WA 98103. 206/522-6672.

Jerome Foundation. Offers grants to tax-exempt organizations for film and video projects in NYC. For more information: Jerome Foundation, West 1050, First National Bank Building, 332 Minnesota, St. Paul, MN 55101. 612/224-9431.

Journal of Creative Visual Learning. Interdisciplinary publication seeks a broad variety of articles including theoretical, historical, clinical and classroom applications of creative visual learning with multimedia. Submissions must be original material and reflect actual experience. For more information: Richard L. Austin, College of Architecture, University of Nebraska-Lincoln, Lincoln, NE 68588-0105. 402/472-9277.

La Plaza. Weekly documentary series on WGBH-Boston seeks original works by independent film and videomakers with themes relevant to Latinos. For more information: La Plaza, Acquisitions, WGBH, 125 Western Ave., Boston, MA 02134.

Latino Collaborative and Downtown Community TV Center. The center is opening a bi-monthly screening/forum to present new works by Latino film and videomakers. If you would like to have your work considered for upcoming evenings, please send a preview tape (3/4" or VHS) to Euridice Arratia, Latino Collaborative, 280 Broadway, Rm. 412, New York, NY 10007. 212/732-1121.

Lesbians in the Creative Arts. Seeking video with lesbian content for screening and possible distribution. For guidelines: Video, Suite 443, 496A Hudson St., New York, NY 10014.

Los Angeles Contemporary Exhibitions. Will consider recently completed video art, experimental documentaries and other innovative film and video. Uses 1/2" or 3/4" tapes. For more information: Tom Dennison, LACE, 1804 Industrial St., Los Angeles, CA 90021. 213/624-5650.

Media Center at Visual Studies Workshop. Offers one-month residencies for media artists with facilities and time to develop work. Studio access, living space and \$1,000 honorarium. For more information: Artist-in-Residence Program, Visual Studies Workshop, 31 Prince St., Rochester, NY 14607. 716/442-8676.

Native Voices. Seeking proposals for two half-hour cultural affairs programs by and for Montana Native Americans. For more information: Native Voices Public Television Workshop, Dept. of Film & TV, Montana State University, Bozeman, MT 59717. 406/994-6223.

New Day Films. The New York City distributor is seeking films and tapes for its catalog. New Day, an organization of 35 independent filmmakers in 20 cities, offers resources of a promotion and marketing consultant; target promotion; a central business office in New York City; regular monthly reports on your film's or tape's activity and royalties; yearly meetings; access to detailed information on film festivals, foreign sales, cable sales, theatrical distribution and television sales. For more information: New Day Film Cooperative, 853 Broadway, Suite 1210, New York, NY 10003. 212/477-4604.

New Television. Seeks works using the medium and/or new technology in artistic ways. Broad range of genres. Should be under 30 minutes. Submit 3/4" or VHS cassettes of finished works or works-in-progress. For more information: WGBH, 125 Western Ave., Boston, MA 02134. 617/492-2777. WNET, 356 W. 58th St., New York, NY 10019. 212/560-3137.

Newton Television Foundation. Seeks proposals from independent producers for documentaries on issues of public concern. For more information: The Newton Television Foundation, 1608 Beacon St.,

Waban, MA 02168. 617/965-8477.

Nicholl Fellowship in Screenwriting. Up to five fellowships of \$20,000 awarded to persons who have not earned money writing, sold or optioned a screenplay or teleplay. For more information: Academy Foundation, Nicholl Fellowship in Screenwriting, 8949 Wilshire Blvd., Box 5511, Beverly Hills, CA 90209.

Peralta Colleges Television. Multi-cultural educational station reaching 200,000 homes in the Oakland-Berkeley area seeks challenging social-issue documentaries and culturally diverse television programs. Send 3/4" or VHS tape with short description and letter granting local cablecast rights. For more information: PCTV Programming, 900 Fallon Street, Oakland, CA 94607. 510/464-3253.

PMS (Post-Modern Sisters). Touring exhibition looking for innovative short films by women for future programs. For more information: PMS, 728 Treat Avenue, San Francisco, CA 94110. Lisa Austin, 415/648-381 or Susanne Fairfax, 415/751-3507.

The Pollack-Krasner Foundation. Offering grants to mixed media artists from \$1,000 to \$25,000. For more information: The Pollack-Krasner Foundation, 725 Park Ave., New York, NY 10021.

Red Cow Film Company. Seeks completed films, \$3 million or less, for distribution. Any genre. For more information: Bill Baughman, Red Cow Film Company, 1346 N. Formosa Ave., Los Angeles, CA 90046.

Reel Time. PS 122's monthly film series is seeking experimental, documentary and narrative films. Super 8 and 16mm only. Send prints or VHS copies to: Reel Time, Performance Space 122, 150 First Ave., New York, NY 10009. 212/477-5288.

Sensory Lab. Seeks video art/imagery for alternative showcase in Los Angeles. For more information: Magdalena, Sensory Lab, 4470-107 Sunset Blvd., Box 420, Los Angeles, CA 90027. 213/661-3903.

Short Films. "Twilight Zone-type" anthology series seeks color short films (4 to 45 minutes) of suspense, thrillers, fantasy, science fiction, action/adventure and light horror. Prefers strong narrative films with plot twists and surprise

endings. For more information: 310/396-3115.

Squeaky Wheel. Seeks experimental narrative, animation, documentary or computer imaging work. Squeaky Wheel/Buffalo Media Resources, Inc., sponsors a cable program called *Axle Grease*, a weekly half-hour show broadcast on Buffalo public access television. The program is only a half-hour long so send work that is 27 minutes or less. Longer works can be excerpted or split into two half-hour segments. Send 1/2", 3/4", Beta, 8mm, or Hi-8 tapes. For more information: Squeaky Wheel/Buffalo Media Resources, 372 Connecticut St., Buffalo, NY 14213. 716/884-7172.

Tapestry International. Distributor of independently produced programs seeks new works for worldwide television distribution. For more information: Lisa Honig, Tapestry International, 920 Broadway, New York, NY 10010. 212/677-6007. FAX: 212/473-8164.

Tricoastal Films. Seeks short films by women for possible broadcast. All genres accepted. Send VHS copy. For more information: L. Bernhardt, Tricoastal Films, 3 Sheridan Square, New York, NY 10014.

Ward-Nasse Gallery. This non-profit artist-administered alternative space seeks videos for regular open screenings. For more information: Ward-Nasse Gallery, 178 Prince St., New York, NY 10012. 212/925-6951.

Women in Film Foundation Grant. Film finishing fund awards from \$20-50K for completion and delivery of work consistent with WIF's goals. For more information: Women in Film, 6464 Sunset Blvd., Suite 900, Los Angeles, CA 90028.

Women in Film Lifetime TV Completion Fund. Awards grants ranging from \$25,000-\$50,000 for completion and delivery of films and videos consistent with WIF's goals: at least 50% of production personnel must be women and subject matter must relate to women. The project must be delivered on broadcast-quality tape, despite originating format, for exclusive one-year or four-broadcast rights on Lifetime Cable. Submit no more than three pages (five copies) describing project, personnel, budgets, amount needed for completion and amounts to date, with SASE to: Lifetime TV Completion Grant, Women in Film Foundation, 6464 Sunset Boulevard, St. 900, Los Angeles, CA 90028.

Wonderland Films. Seeking outstanding, critically acclaimed independent films, not necessarily recent, for distribution in French speaking territories. For more information: Wonderland Films, 7733 Willow Glen Road, Los Angeles, CA 90046. 213/650-0637. Fax: 213/656-0434.

Varied Directions International. Seeks films and videos on health and women's issues. For more information: Varied Directions International, 69 Elm St., Camden, ME 04843. 800/888-5236. Fax: 207/236-4512.

The Video Project. A non-profit distributor of educational films and videos seeks works on environmental issues, the arms race and other global concerns. For more information: Peter Epstein, The Video Project, 5332 College Ave., Suite 101, Oakland, CA 94618. 415/655-9050.

The Voyager Company. Seeking short films and videos to anthologize on laserdisc and distribute in the home video market that address a broad range of issues and artistic expressions. For more information: New Vision Series, The Voyager Company, 1351 Pacific Coast Highway, Santa Monica, CA 90401.

Coming up

Look for these
articles in future
issues

1993 Festivals:

Toronto International
Festival of Festivals

Montreal
World Film Festival

Interviews with Latin
American filmmakers

ANGLES

Display Advertising Rates

ANGLES is a quarterly newsletter devoted to bringing readers news and information of women working in film and video at all levels of production. Our subscribers include filmmakers, video artists, technicians, cinematographers, programmers, distributors, libraries, university film departments and media arts organizations. If you would like to reach this audience, consider the following:

Full page:	\$350
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The cost of each classified advertisement is \$15 per issue for 25 words or less. Each additional word is 50 cents. Send typed copy only. Submit exact copy. Payment must be made in advance with each entry.

Make checks payable to *Angles*. For more information: Elfrieda Abbe, *Angles*, P.O. Box 11916, Milwaukee, WI 53211. 414/963-8951.

festivals

Worldfest Charleston. Nov. 3-7, Charleston, S.C. Worldfest-Houston moves its seminars, workshops and competition divisions to Charleston. Will include 20 premieres of American independent films, Hollywood and foreign films. Seminars cover writing screenplays, cinematography, directing, producing independent films, animation, interactive media, distribution and special effects. For more information: Worldfest Charleston, P.O. Box 838 Charleston, SC 29401. 713/965-9955. Fax: 713/965-9960.

Film Arts Festival. Nov. 3-7, San Francisco. A unique annual showcase for independent media made in Northern California. For more information: Film Arts Foundation, 346 Ninth St., 2nd Fl., San Francisco, CA 94103.

London International Film Festival. Nov. 4-21, London. Featuring films and videos in the following categories: Electronic Image, Art and Experiment, Animation, and Children's films. For more information: London International Film Festival, South Bank, London SE1 8XT,

United Kingdom. 71/815-1323-2. Fax: 71/633-0786.

Chicago Lesbian and Gay International Film Festival. Nov. 5-14. A showcase for lesbian and gay directors. Program will open with "Forbidden Love," by Canadian documentary filmmakers Aeryn Weissman and Lynne Fernie. For more information: Chicago Filmmakers, 1543 W. Division, Chicago, IL 60622. 312/384-5533.

Dallas Video Festival. Nov. 11-14, Dallas. The fest offers programs such as KIDVID, children's programs and workshops; the Texas Show, featuring new work by Texas artists; and the Amiga Show, featuring works produced wholly or in part using an Amiga computer as a creative tool. For more information: Dallas Video Festival, 215A Henry St., Dallas, TX 75226. 214/651-8888. Fax: 214/651-8896.

Poetry Film Festival. Nov. 19-21, San Francisco. This year the fest joins hands with the nationally and critically acclaimed Festival of the Arts, with a special theme of "Hell & Utopia: What's in Store for Us?" For more information: George Aguilar, National Poetry Association, Fort Mason Cultural Center, Landmark Bldg. D, San Francisco, CA 94123. 415/776-6602.

Festival dei Popoli. Nov. 26-Dec. 4, Florence, Italy. International Review of Social Documentary Film showcases films that deal with social, political and anthropological issues. For more information: Festival dei Popoli, Via dei Castellani 8, 50122 Florence, Italy. 055/294353. Fax: 055/213698.

film+arc 1. Dec. 2-5, Graz, Austria. Seeks films and videos that "represent, in one form or another, cinematic explorations of architectural space, or experiments with spatial structures." For more information: artimage, Katzianergasse 3, A-8010 Graz, Austria. 316/82 95 13 or 84 24 87. Fax 316/82 95 11.

publications

"1993 Membership & Resource Directory," published by Women in Communications Inc. (WICI), is a guide for purchasers of communications services such as writing, editing, design, photography, video production, market research, etc. The *Directory* includes alphabetical, geographical, company indexes and a job classification index. \$49.95 (shipping and handling included). For more information: WICI, 2101 Wilson Blvd., Suite 417, Arlington, VA 22201. 703/528-4200.

The Velvet Light Trap magazine provokes debate about critical, theoretical, and historical topics relating to film and TV. **"Spring 1992: Parenting and Reproduction."** Biannual, Single Issues \$9.00. Subscription Rates: Individuals \$17/yr, Institutions \$32/yr. For more information: University of Texas Press, P.O. Box 7819, Austin, TX 78713-7819.

"The Worldwide Directory of Film & Video Events," which includes more than 700 festival listings, is available through CINE. \$18 (For air mail post outside the U.S., add \$10). Send check to: CINE, 1001 Connecticut Ave., N.W., Suite 639, Washington, DC 20036.

"International Guide to Periodicals of Interest to Feminists, Lesbians and Gay Men." Over 400 listed. \$9pp. For more information: Tsunami Records, P.O. Box 42282, Tucson, AZ 85733-2282. 602/325-7828.

WIDC Film & Video Festival

Continued from Page 4

lovers trying desperately to escape New York City and all their hang ups. *The NLA Project* (30 min.) by Mary Morten and Natalie R. Hutchinson is a collective effort to document the diverse voices, stories and images of African-American lesbians. The NIA (Swahili for purpose) Project started with a conversation between Morten and Hutchison about the lack of any meaningful representation of African-American lesbians. Their discussions were developed into this documentary.

The program, "The Process of Videomaking," showcased a work-in-progress by Pat Saunders and Rea Tajiri, *Yuri Kochiyama: Catalyst for Change*. The video follows Kochiyama's activism in the worldwide nuclear disarmament movement—including the hosting of a visit to New York City by the Hiroshima Maidens, and her work with Malcom X and civil rights, the anti-Vietnam War movement and the international prisoner movement.

Tajiri, who received the International Documentary Association Award for Distinguished Achievement for *History and Memory: For Akiko and Takashige*, and Saunders, a longtime activist with Women Make Movies and Channel L in New York City, initially wanted to produce an oral history of Kochiyama's work and the project evolved into a video project.

"I knew her work was going undocumented," said Tajiri. At first, Kochiyama, an activist who works primarily behind the scenes, was resistant. Initial inquiries by other filmmakers had been turned down. But Tajiri and Saunders persisted, and Kochiyama agreed to work with them.

"The biggest question we wanted to answer was how to

represent someone's political consciousness," said Tajiri.

Yuri was married with six children before she became politically active in her 40s. "Her internationalism is rare. Her ability to connect with people of color around the world is rare. It has spanned over 30 years of her life," said Tajiri.

"Locked In-Locked Out," presented with CLAIM, included a panel of former prisoners who shared their experiences and reactions to the videos *They'll Find You Guilty* (30 min.) by Carol Jacobsen, *Locked In/Locked Out* (29 min.) by Donna Preece and *I'm You...You're Me* (22 min.) by Debbie Levine and Catherine Saalfeld. The

videos address injustices faced by prisoners, AIDS and parental responsibilities.

"Prison is the icing on the cake of injustice," said one of the audience members during discussion after the screenings.

Currently two-thirds of females in prison are mothers. Without proper safety nets and support systems, the imprisonment of these women has a profound negative impact on their families.

Born in Taipei, Taiwan, and raised in South Dakota, In-Fin Tuan has learned the meaning of living on the edge. Currently she is a freelance writer based in Minneapolis, Minn.

For more information:

Facade, 265 State St., San Francisco, CA 94114. 415/552-6598.

Mrs. Yamamoto Takes a Trip, Michi Pictures, 6047 4th Ave NW, Seattle, WA 98107. 206/784-3873.

The Potluck and the Passion, Video Data Bank, 37 S. Wabash Ave., Chicago, IL 60603. 312/899-5172.

What's the Difference Between a Yam and a Sweet Potato?, Video Data Bank.

Pot Boiler, Channel Four, 60 Charlotte St., London W1P 2AX, United Kingdom. 071/631-4444.

Battle of the Bulge, International Telefilm, 47 Densley Ave., Toronto, Ontario M6M 5A8, Canada. 416/241-4483.

A Goat Named Tension, 441 Lincoln Way, San Francisco, CA 94122. 415/753-6465.

Bird in the Hand, Frameline, 347 Dolores St., Suite 205, San Francisco, CA 94110.

The NIA Project, P.O. Box 268403, Chicago, IL 60626. 312/728-9877.

They'll Find You Guilty, 1980 Alhambra, Ann Arbor, MI 48103. 313/662-0776.

Locked In/Locked Out, Kinetic Inc., 255 Delaware Ave., Buffalo, NY 14202. 1-800/466-7631.

I'm You...You're Me, 149 Church St., Apt. 45, New York, NY 10007. 212/962-6730.

Just Another Girl on the IRT, Miramax, 375 Greenwich St., New York, NY 10013. 212/941-3800.

Mothers and daughters have truths to tell each other



The Joy Luck Club: (from left) Kieu Chinh, Ming-Na Wen, Tamlyn Tomita, Tsai Chin, France Nuyen, Lauren Tom, Lisa Lu and Rosalind Chao. Novelist Amy Tan (above right)

Tell all the truth but tell it slant...

Success in circuit lies

—Emily Dickinson

Recently, I saw *The Joy Luck Club*. Part of the experience was the excitement of seeing so many people gathering together at the opening of the film. I imagined I would like most of the people standing in line to buy tickets, waiting to enter the theater and milling around inside looking for seats with the help of well-trained ushers. I imagined all the people in the crowd understood the importance of Amy Tan's novel on which the movie was based. They would know that mother/daughter relationships are the stuff of which stars are born. They would know that older women and younger women have truths to tell that we should all listen to. In this setting, it was easy to strike up small conversations while I, a solitary observer, waited to see the movie.

To see women taking up the whole screen in scene after scene, to see their troubles and thoughts visually moving the story along, was drink to a thirsty soul. So often at the movies we are given only men, men and men as doers and thinkers. More remarkable were the stories of the mothers who made mistakes with their daughters but stayed around to seek a better understanding of them. Seeing these mothers finally able to give the best gift of all, the value of their own personal experiences, was inspiring. Their children's recognition of the importance of that gift gives strength and suggests new possibilities to all of us—mothers, fathers, daughters and sons.

I cried through the whole movie, although I felt I was constantly being interrupted by unnerving cinematic touches that needn't have been there considering the authority and depth of the subject matter. The inopportune swelling of music detracted from the significance of the conversations and monologues by the characters. The panoramic war scenes must have been courtesies to the producer. They certainly weren't necessary for the development of the story or the characters.

Unfortunately for Amy Tan's multi-layered narrative, which she told in a non-linear style, there was no experimenting with form in this traditionally shot and edited movie. This is disappointing. A woman in the ladies room told me before the movie that she had read the book and was really anxious to see how the filmmaker would tell this complicated story. Well, Hollywood made a straight line of it, ironing out the reality of wrinkles in time which make the book much more circuitous and vital. This is, after all, a film and the possibilities for telling stories on the screen are endless. The filmmakers, however, let these possibilities pass.

Perhaps they should have read Emily Dickinson.

—Gretchen Elsner-Sommer

Postscript, a column of personal reflections, will appear regularly in Angles.

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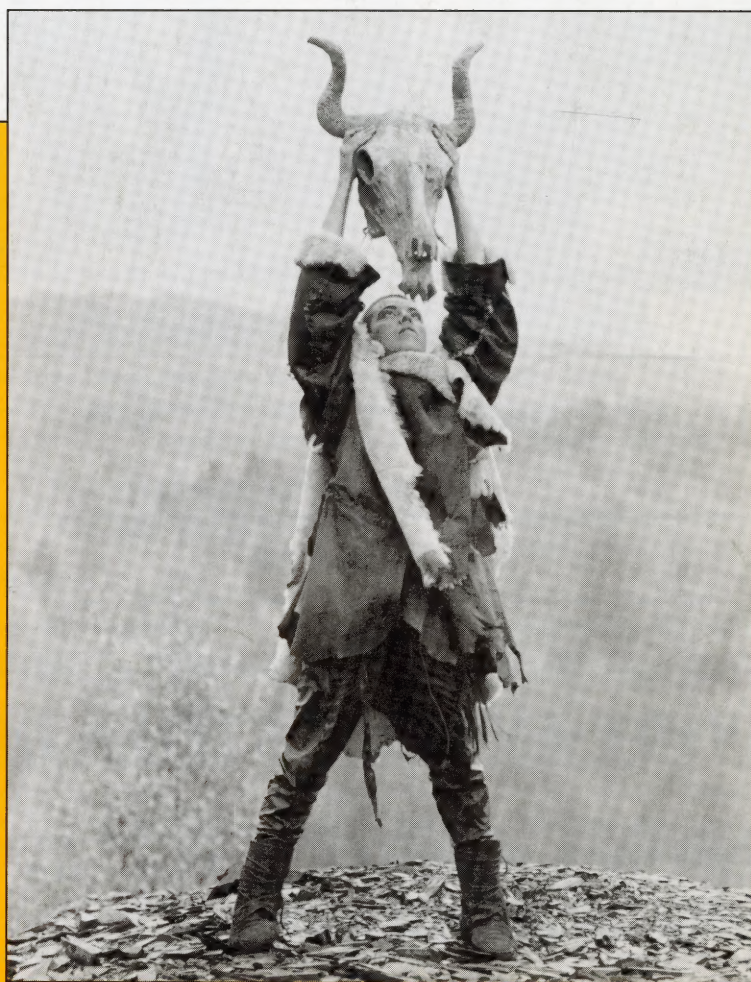
Humor is her weapon against
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"The Joy Luck Club"

New possibilities for mothers
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PLUS:

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PIROSKA MIHALKA PHOTO

From Dorothy Todd Hénaut's "Firewords"

WE SPENT enormous amounts of time
with our films because they were designed to
catalyze discussion and provoke social change.

—DOROTHY TODD HÉNAUT,
CANADIAN FILMMAKER

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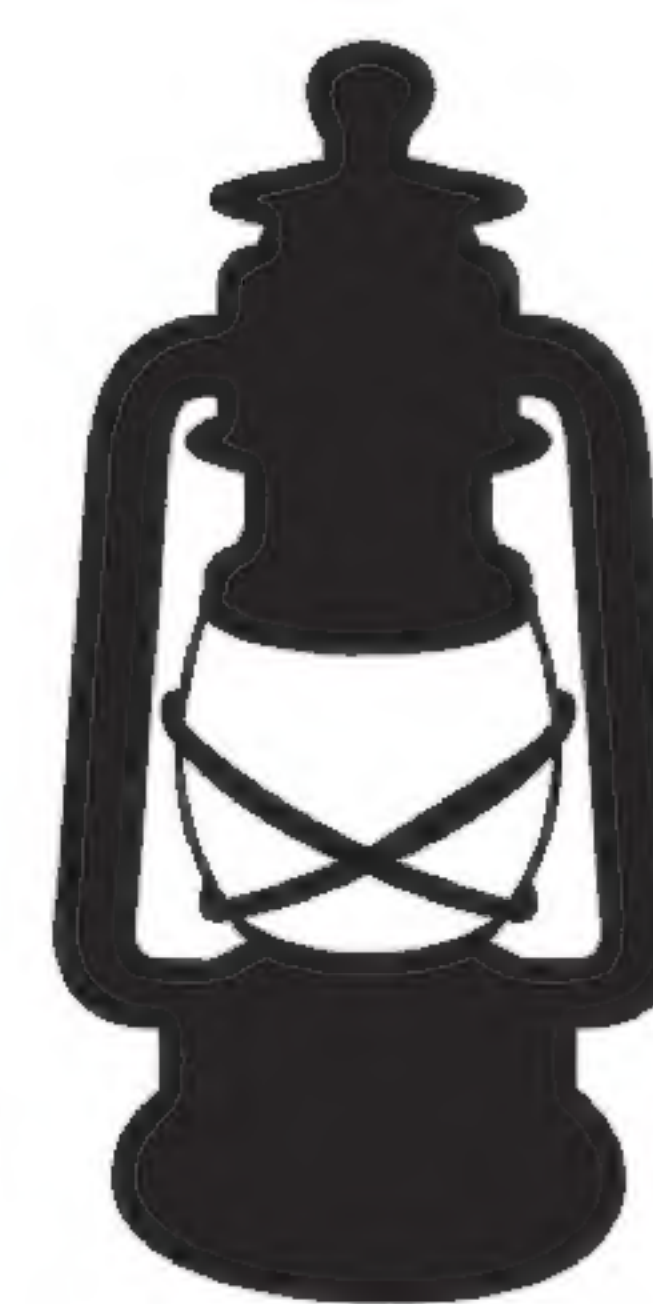


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